



# Cambridge IGCSE™ (9–1)

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**ENGLISH AS A SECOND LANGUAGE**

**0991/41**

Paper 4 Listening (Extended)

**May/June 2022**

TRANSCRIPT

**Approximately 50 minutes**

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This document has **12** pages. Any blank pages are indicated.

**TRACK 1**

**R1 This is the Cambridge Assessment International Education, Cambridge IGCSE, June 2022 examination in English as a Second Language.**

**Paper 4, Listening.**

**Welcome to the exam.**

**In a moment, your teacher is going to give out the question papers. When you get your paper, fill in your name, Centre number and candidate number on the front page. Do not talk to anyone during the exam.**

**If you would like the recording to be louder or quieter, tell your teacher NOW. The recording will not be stopped while you are doing the exam.**

***Teacher: please give out the question papers, and when all the candidates are ready to start the test, please turn the recording back on.***

[BEEP]

**TRACK 2**

**R1 Now you are all ready, here is the exam.**

**Exercise 1**

**You will hear four short recordings. Answer each question on the line provided. Write no more than three words, or a number, for each answer.**

**You will hear each recording twice.**

Pause 00'05"

**R1 Question 1**

**(a) What did the girl most enjoy seeing at the castle?**

**(b) What did the girl lose at the castle?**

*M: male, mid-teens, UK accent*

*F: female, mid-teens, UK accent*

**M: \* How was your trip to the castle?**

**F: Great! I know lots of people like nothing better than looking at old weapons in places like that, but they've never really appealed to me. So, I was delighted to discover they had these really impressive jewels. Apparently, they belonged to the people that once lived there. The old clothes they used to wear were quite nice too.**

**M: So a good day out then.**

**F: Yes, except I somehow managed to leave my sunglasses there. I've often put my phone down somewhere before and just forgotten to pick it up, so it could've been a lot worse, I guess. \*\***

Pause 00'10"

Repeat from \* to \*\*  
Pause 00'05"

## R1 Question 2

- (a) How often does the boy visit his aunt and uncle?  
(b) What present did the boy receive from his aunt and uncle?

*F: female, mid-teens, UK accent*  
*M: male, mid-teens, UK accent*

**F:** \* What did you do in the school holidays?

**M:** I went to stay with my aunt and uncle.

**F:** Do you get on well with them?

**M:** Yeah, I'd go and visit them every week if I could, or at least once a month, but they live in France so we only get to see each other every summer, which is a shame.

**F:** Sounds like you have a great time together, though.

**M:** We do. We have this family tradition of giving each other gifts when we meet. They bought me a lovely scarf – my favourite colour too. And they were thrilled with the framed photo I got them – I took the picture myself. \*\*

Pause 00'10"  
Repeat from \* to \*\*  
Pause 00'05"

## R1 Question 3

- (a) What date would the man prefer to go to the music festival?  
(b) How does the man want to travel to the festival?

*M: male, late teens, UK accent*

**M:** \* Hi, it's Mike here! There are some great bands playing at this year's City Music Festival this month – do you fancy going? It runs for three days from the 22nd, but I'm working that day, and can only afford to go on one of the other two days. Looking at who's playing when, the 23rd is the one I'd go for, but check the lists of artists online and let me know if you'd prefer the 24th. There's always loads of traffic at the festival, so it's better to avoid going by car. Getting there by train makes more sense as the festival site's close to a station. OK, speak to you soon. \*\*

Pause 00'10"  
Repeat from \* to \*\*  
Pause 00'05"

**R1 Question 4****(a) What kind of book does the girl want to buy?****(b) What would the girl prefer to eat for lunch?***M: male, forties, UK accent**F: female, mid-teens, UK accent***M:** \* OK, so shall we go to the bookshop first? You said you wanted to get a poetry book.**F:** Actually, Dad, my English teacher had a spare copy which she's given me.**M:** Oh, that's kind of her.**F:** It is. There's a novel I wouldn't mind getting, though. I've just finished one.**M:** OK, then shall we get something to eat?**F:** Good idea. I was hoping to persuade you to go to that place that sells pancakes, because I haven't had them for ages. But they have pizzas too, which might help you make your decision.**M:** Sounds like a good idea to me. \*\*

Pause 00'10"

Repeat from \* to \*\*

Pause 00'05"

**R1 That is the end of the four short recordings. In a moment you will hear Exercise 2. Now look at the questions for this part of the exam.**

Pause 00'20"

**TRACK 3****R1 Exercise 2****You will hear a talk about the invention and development of the modern car seatbelt. Listen to the talk and complete the details below. Write one or two words, or a number, in each gap.****You will hear the talk twice.***M: male, thirties, UK accent***M:** \* Hi, my talk today's about an invention that's possibly saved more lives than any other technology: the modern car seatbelt.

So what was the problem with previous designs? Well, modern seatbelts, or three-point belts as they're also known, pass across both the stomach and the chest of drivers. Before their invention, if cars had seatbelts at all, they were fitted with ones that fastened only across the lap. These hadn't changed much since they were first invented in 1880. Unfortunately, they'd been shown to occasionally cause injuries rather than preventing them.

Car manufacturers tried several other things to improve the safety of their vehicles. Due to size and weight restrictions, larger car seats were not really an option, even though they might've

provided more protection. Altering the seat's position was thought to be one possible solution. Several different alternatives were tested, but none was better than the original.

The inventor of the modern seatbelt was a Swedish man called Nils Bohlin. Bohlin had trained as a mechanical engineer at college before gaining his first employment as an aircraft designer. He did well, so was invited to join a car manufacturing company as a safety engineer.

So when was Bohlin's seatbelt first used? Well, he had often worked on improving seats and seatbelts for planes since starting his working life in 1942. After joining the car manufacturer in 1958, he spent the following 12 months developing his ideas for cars. In 1959, a car featuring Bohlin's creation on both front seats was introduced, making it the earliest example of a vehicle with modern seatbelts. By 1969, Bohlin had become head of the company's Research and Development Department.

Bohlin's invention, the modern car seatbelt, had several advantages over earlier ones. The first users are sure to have noticed that comfort was improved. Hopefully they'd never have to find out what extra protection they provided, but the statistics prove that right from the start, they were many times safer than old-fashioned belts.

Usually, companies protect their new inventions so that other companies can't use them, or can only do so for a fee. Bohlin's employer could have charged other car manufacturers a fortune for using his design. Instead, however, they agreed that anyone could put the new technology in their vehicles for free, realising how many lives this would save.

So what was the impact of the modern seatbelt? Well, it took many years for them to become widely accepted. Part of the problem was that it was completely legal *not* to wear a seatbelt, so many people just didn't bother. Japan was the first country to introduce laws making seatbelt-wearing compulsory nationwide in 1971. A year earlier, two of the six states in Australia had introduced similar rules. France was the first European nation to create seatbelt laws several years later.

It's estimated that Nils Bohlin's invention has saved well over a million lives. As a result, the insurance industry has avoided having to pay out billions of dollars in claims following accidents. It's incredible to think that some investment in research and development in the manufacturing industry has had such a huge global impact. \*\*

Pause 00'30"

**R1 Now you will hear the talk again.**

Repeat from \* to \*\*

Pause 00'30"

**R1 That is the end of the talk. In a moment you will hear Exercise 3. Now look at the questions for this part of the exam.**

Pause 00'25"

**TRACK 4****R1 Exercise 3**

You will hear six people talking about playing a musical instrument. For each of speakers 1 to 6, choose from the list, A to G, which opinion each speaker expresses. Write the letter in the appropriate box. Use each letter only once. There is one extra letter which you do not need to use.

You will hear the recordings twice.

**R1 Speaker 1**

*M: male, late teens, UK accent*

- M:** \* I first took up the violin after attending several classical music concerts with my grandfather when I was just six years old. I don't feel as though I'm as good as someone who's been playing it for twelve years should be, though. I should've spent longer playing the violin each day rather than going to the park with my friends. Still, I have no regrets about choosing to learn the violin at a time when everyone else my age wanted to play the electric guitar and become a famous rock star.

Pause 00'10"

**R1 Speaker 2**

*F: female, late teens, light US accent*

- F:** I got into playing the drums after a group of my friends started playing guitars and formed a band. They didn't have a drummer and convinced me to do it. I really wasn't sure about becoming a drummer to begin with – I wanted to be one of the guys at the front with a guitar. I soon realised that I couldn't have chosen a better instrument, though. These days, our band plays live in at least one of the music venues in our town every month, which is great fun.

Pause 00'10"

**R1 Speaker 3**

*M: male, mid-teens, UK accent*

- M:** My aunt has been a professional trumpet player in an orchestra for a long time and she kindly gave me one of her instruments. I'd already been playing trumpet for a few months and she thought it might encourage me to practise more, but it didn't really work. When my parents originally asked me what I wanted to learn to play, I'm still not sure why I answered 'trumpet' instead of 'piano'. I guess it's never too late to change, though. I just hope I can persuade my parents!

Pause 00'10"

**R1 Speaker 4**

*F: female, mid-teens, light Australian accent*

- F:** I'm not one of those musicians you hear about who says that creating music is the best way to forget about all their worries and just chill out. But the energy and passion I feel when I play my flute will hopefully get me to where I want to be – playing to packed concert halls around the world. I can't imagine playing any other instrument either. Most of my closest friends are in the

school orchestra like me – we even meet up at each other's houses sometimes for extra practice sessions.

Pause 00'10"

### R1 Speaker 5

*M: male, late teens, UK accent*

**M:** I've played the keyboard for about three years. My dad tried to get me to take up the guitar, probably because he plays it, but it wasn't for me. I practise lots in my bedroom, particularly during the week. I'm often quite stressed when I arrive home from college, so spending time on the keyboard allows me to get rid of a lot of that tension. I'm in a band and we actually did our first ever concert recently. We weren't that good so we won't be turning professional any time soon!

Pause 00'10"

### R1 Speaker 6

*F: female, early twenties, UK accent*

**F:** I actually earn my living nowadays teaching the cello. I began playing when I was eleven. I'd moved to a new school and didn't know anyone – joining the orchestra seemed as good a way as any to get to know people, and they needed someone to play cello. I'd always found listening to classical music calming, but can't say I feel the same when it's me who's playing. I've learned other instruments too – the piano and violin – but don't think they'll ever replace the cello as my instrument of choice. \*\*

Pause 00'10"

### R1 Now you will hear the six speakers again.

Repeat from \* to \*\*

Pause 00'30"

**R1 That is the end of Exercise 3. In a moment you will hear Exercise 4. Now look at the questions for this part of the exam.**

Pause 00'25"

## TRACK 5

### R1 Exercise 4

**You will hear an interview with Jessica Mitchell, who is a playwright, someone who writes plays. Listen to the interview and look at the questions. For each question, choose the correct answer, A, B or C, and put a tick in the appropriate box.**

**You will hear the interview twice.**

*M: male, thirties, UK accent*

*F: female, late twenties, UK accent*

**M:** \* On today's programme is Jessica Mitchell, a playwright, someone who writes plays for a living. How did you begin writing plays, Jessica?

- F:** My teachers always encouraged me to go for the best parts in school plays as they could see how much I loved drama. It wasn't until some cousins came round that I began creating plays rather than just acting in them. They were only five and six years old, and needed entertaining, so I made up a little comedy for us to act out. They loved it, which gave me the confidence to start writing pieces for the drama club I'd joined.
- M:** You went to university after leaving school. Did you write plays there?
- F:** The amount of literature-reading and coursework meant I didn't have enough energy to do much writing, but I acted in a few productions the drama society put on. I studied in London, which has lots of high-quality theatres. I've no idea how many performances I went to, but I could feel how much they influenced my work once I started writing again after university.
- M:** What was it like the first time one of your plays was put on professionally at a theatre?
- F:** The play was unlike anything I'd written before, so I had no idea what people's reactions would be. It was the first time my parents and brothers had seen any of my work. I was watching their faces more than the performance, looking for signs of whether they were enjoying it or not. Still, it stopped me worrying about how well the cast were performing it.
- M:** What's your opinion of theatre critics?
- F:** They generally do a great job. One thing I find irritating, though, is if they say a play of mine reminded them of one by someone else. I think that's just lazy journalism. Many playwrights can't cope when critics say that the action in their plays would never really happen, or when it's clear that the message in a play has been missed by a critic. Personally, I don't think that's worth getting upset about.
- M:** Is the process of writing a play challenging?
- F:** Definitely! I generally base my characters on people I've met, to avoid them appearing false. For the plot, I find it relatively straightforward to come up with the last scene of the play and work backwards from there. Before any writing starts, I've generally spent weeks finding out about when and where the story of the play takes place. That's the toughest part.
- M:** You have a new play called *Innocent* opening soon.
- F:** Next week! Unlike my last piece, which dealt with the consequences of good fortune, after a man unexpectedly becomes a millionaire, this one focuses on the more challenging aspects of life. It follows the adventures of a detective, who's fed up with his career and always looking for something different. Anyway, he crosses two continents searching for a banker who's disappeared after meeting a mysterious client. If you want to know more, go and see it!
- M:** Sounds great! Are there other things you'd like to try?
- F:** I'm going to have a bit of a break, and have just signed up for a painting and sculpture course to fill the time. The thought of telling actors how to perform one of my own scripts is quite terrifying, so I've never been tempted to try. And I've heard that a great deal of what you write gets changed if you work on a film, so I've turned down offers to do that.
- M:** And finally, any advice for future playwrights?
- F:** Explore your own rhythm for writing – which time of day's best for you, and so on – but be flexible within that. Reading similar kinds of plays to the ones you're thinking of creating's always a good idea too. I wouldn't be where I am without my husband – he looks at everything I've written and



is totally honest about it – I really value his opinion. I don't think it's possible to succeed without a person like that.

**M:** Many thanks, Jessica. \*\*

**Pause 00'20"**

**R1** Now you will hear the interview again.

Repeat from \* to \*\*

Pause 00'30"

**That is the end of the interview. In a moment you will hear Exercise 5. Now look at the questions for this part of the exam.**

Pause 00'30"

## **TRACK 6**

### **R1 Exercise 5 Part A**

**You will hear a psychologist giving a talk about dreams. Listen to the talk and complete the sentences in Part A. Write one or two words, or a number, in each gap.**

**You will hear the talk twice.**

*M: male, thirties, UK accent*

**M:** \* Welcome to my talk on dreams.

Psychologists have many theories as to why we dream. A commonly mentioned one is that they reveal what we truly desire in life. It's also widely believed that dreams are part of a mechanism for organising whatever we've experienced whilst awake. A further proposition suggests that dreams offer something similar to therapy, enabling us to overcome life's ups-and-downs, so they're definitely far more than a form of night-time entertainment!

We dream more in certain parts of the sleep cycle. During the most extensive phase of sleep, which lasts for around 50% of total sleep time, brain activity slows down. Dreams occasionally occur during this period, as they also may during the deep-sleep phase, when slow brain waves called delta waves appear. This makes up around 15% of sleep time. 25% of our time asleep is spent in rapid eye movement or REM sleep. Our breathing becomes more rapid, our heart rate increases, and with it the frequency of dreams. The remaining 10% is largely dream-free and is taken up with light sleep and the transition into deep sleep.

A surprisingly similar range of themes appear in people's dreams worldwide. Education, for example, figures highly in almost every country, as does work. One interesting observation is the connection between our outside-world experiences and how often they occur in our dreams. While being chased has been reported fairly constantly since the mid-twentieth century, the number of people experiencing dreams involving flying has risen over the same period, perhaps reflecting the vast growth in this form of travel.

Physical and mental health may also influence the types of dreams we have. One study showed that those who suffered from physical symptoms such as headaches had dreams which featured taste very regularly. The more anxious someone was, the more likely they were to have dreams in which embarrassment plays a part, such as falling over or banging their heads on a low ceiling.

Scientists believe a range of other factors have an impact on dreams, not just on their themes but also on how people experience them. For example, women were found to dream far more about being indoors than men, but there was no difference in gender when it came to dreaming in colour. This was far more influenced by age, with the highest probability of it occurring in children, then decreasing gradually in adults, and becoming least probable in the over-65s. \*\*

Pause 00'25"

**R1 Now you will hear the talk again.**

Repeat from \* to \*\*

Pause 00'30"

**R1 Part B**

**Now listen to a conversation between two psychology students about their presentation on a famous Swiss psychologist called Carl Jung and complete the sentences in Part B. Write one or two words only in each gap.**

**You will hear the conversation twice.**

*M: male, late teens, UK accent*

*F: female, late teens, UK accent*

- M:** \* That was a great talk about dreams, don't you think?
- F:** It was, and really useful too, because we're doing our presentation on Carl Jung, who was fascinated by the meaning of dreams.
- M:** He was. From the research I've done, I discovered he had to go against his parents' wishes to become a psychologist. Throughout Jung's teenage years, there was an expectation that he'd study religion, even though it was philosophy that he had a passion for. He acquired all his knowledge on this from reading books.
- F:** That's right, but he finally settled on medicine as his main subject when he started university at the age of twenty.
- M:** Yes, and after graduating, Jung's first job was in a hospital which is where he got into psychology. I read that he became interested in using psychological approaches to help his patients there. Most people have probably heard about psychologists using peoples' responses to pictures when trying to treat them. Jung showed his patients phrases instead, which proved highly successful.
- F:** So, he started working on dreams later on.
- M:** Yes, and unlike other psychologists of the time, Jung believed dreams to have a concrete purpose, and showed great curiosity about what this might be.
- F:** Exactly! He saw them as an essential factor in the way that an individual's personality is formed, rather than as an extension of a person's imagination.
- M:** Yeah.
- F:** And what did you find out about Jung's ideas about the meaning of dreams?
- M:** Well, another famous psychologist of the day, Sigmund Freud, thought that someone's dreams were a direct expression of their secret desires, but Jung disagreed with this. Jung didn't think

dreams expressed meaning directly. He proposed that what people described seeing in their dreams were symbols that needed interpreting in order to reveal what was underneath, rather than clear and simple messages.

**F:** Hmm. We've got quite a bit of information for our presentation now – so we can probably start putting it together. Shall I make a handout which lists what we're going to cover?

**M:** Great! I think we should include an image of Jung – there's a photograph of him somewhere.

**F:** Or, alternatively, how about his signature – I saw that on one of the websites I looked at.

**M:** That's not a bad idea. I don't see why not.

**F:** OK let's get started! \*\*

Pause 00'25"

**R1 Now you will hear the conversation again.**

Repeat from \* to \*\*

Pause 00'30"

**That is the end of Exercise 5, and of the exam.**

**In a moment your teacher will collect your papers. Please check that you have written your name, Centre number and candidate number on the front of your question paper. Remember, you must not talk until all the papers have been collected.**

Pause 00'10"

**R1 Teacher, please collect all the papers.**

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## Cambridge IGCSE™ (9–1)

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ENGLISH AS A SECOND LANGUAGE

0991/41

Paper 4 Listening (Extended)

May/June 2022

MARK SCHEME

Maximum Mark: 40

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**Published**

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the May/June 2022 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

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This document consists of **8** printed pages.

**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

**GENERIC MARKING PRINCIPLE 1:**

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

**GENERIC MARKING PRINCIPLE 2:**

Marks awarded are always **whole marks** (not half marks, or other fractions).

**GENERIC MARKING PRINCIPLE 3:**

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

**GENERIC MARKING PRINCIPLE 4:**

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

**GENERIC MARKING PRINCIPLE 5:**

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

**GENERIC MARKING PRINCIPLE 6:**

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

**Exercise 1**

Question	Answer	Marks
1(a)	(really) (impressive) jewels	1
1(b)	(her / my) sun(-)glasses	1

Question	Answer	Marks
2(a)	every summer / every year / once a year	1
2(b)	(a) (lovely) scarf	1
3(a)	(on), (at) (the) 23 <sup>(rd)</sup>	1
3(b)	(by) train	1

Question	Answer	Marks
4(a)	novel(s)	1
4(b)	pan(-)cake(s)	1

**Exercise 2**

<b>Question</b>	<b>Answer</b>	<b>Marks</b>
5(a)	lap	<b>1</b>
5(b)	position(s)	<b>1</b>
5(c)	(aircraft) designer	<b>1</b>
5(d)	1959	<b>1</b>
5(e)	(improved) comfort	<b>1</b>
5(f)	free	<b>1</b>
5(g)	australia	<b>1</b>
5(h)	insurance	<b>1</b>



**Exercise 3**

<b>Question</b>	<b>Answer</b>	<b>Marks</b>
6(a)	<b>Speaker 1</b> D	<b>1</b>
6(b)	<b>Speaker 2</b> F	<b>1</b>
6(c)	<b>Speaker 3</b> A	<b>1</b>
6(d)	<b>Speaker 4</b> C	<b>1</b>
6(e)	<b>Speaker 5</b> E	<b>1</b>
6(f)	<b>Speaker 6</b> B	<b>1</b>

**Exercise 4**

<b>Question</b>	<b>Answer</b>	<b>Marks</b>
7(a)	C	<b>1</b>
7(b)	A	<b>1</b>
7(c)	B	<b>1</b>
7(d)	A	<b>1</b>
7(e)	B	<b>1</b>
7(f)	C	<b>1</b>
7(g)	A	<b>1</b>
7(h)	B	<b>1</b>

**Exercise 5 Part A**

<b>Question</b>	<b>Answer</b>	<b>Marks</b>
8A(a)	therapy	<b>1</b>
8A(b)	25	<b>1</b>
8A(c)	flying	<b>1</b>
8A(d)	taste(s)	<b>1</b>
8A(e)	children	<b>1</b>

**Exercise 5 Part B**

<b>Question</b>	<b>Answer</b>	<b>Marks</b>
8B(a)	philosophy	<b>1</b>
8B(b)	phrases	<b>1</b>
8B(c)	personality	<b>1</b>
8B(d)	symbols	<b>1</b>
8B(e)	signature	<b>1</b>